

BAKA·NO·BAKA

THE BANZAI ANIME KLUB OF ALBERTA FANZINE

summer '93
\$2.50

**NEW
LOOK!**

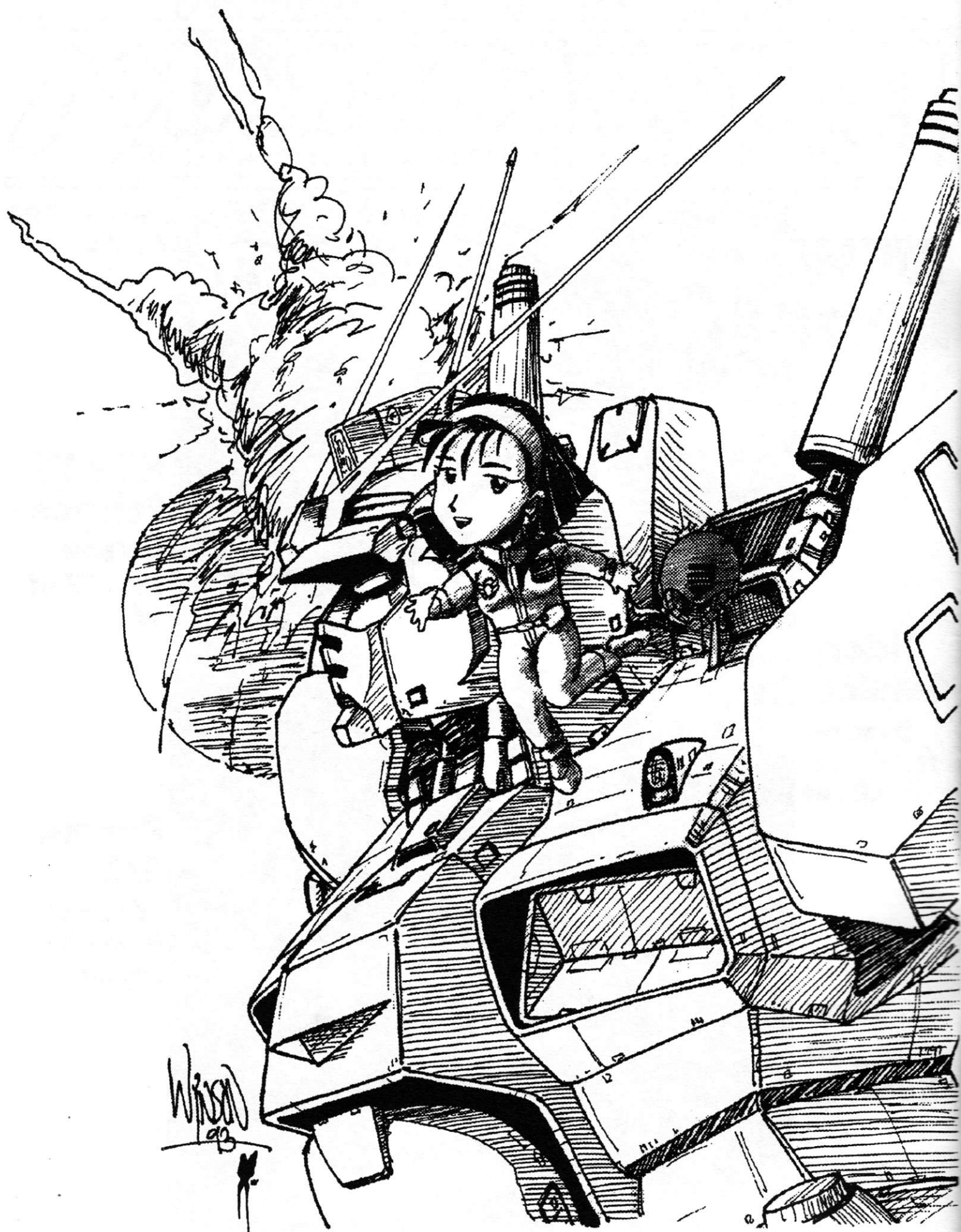


**Victory
Gundam**
Gundam
for the Jr.
High set

**KOR TV
Episode
Guide**
Part IV of
IV

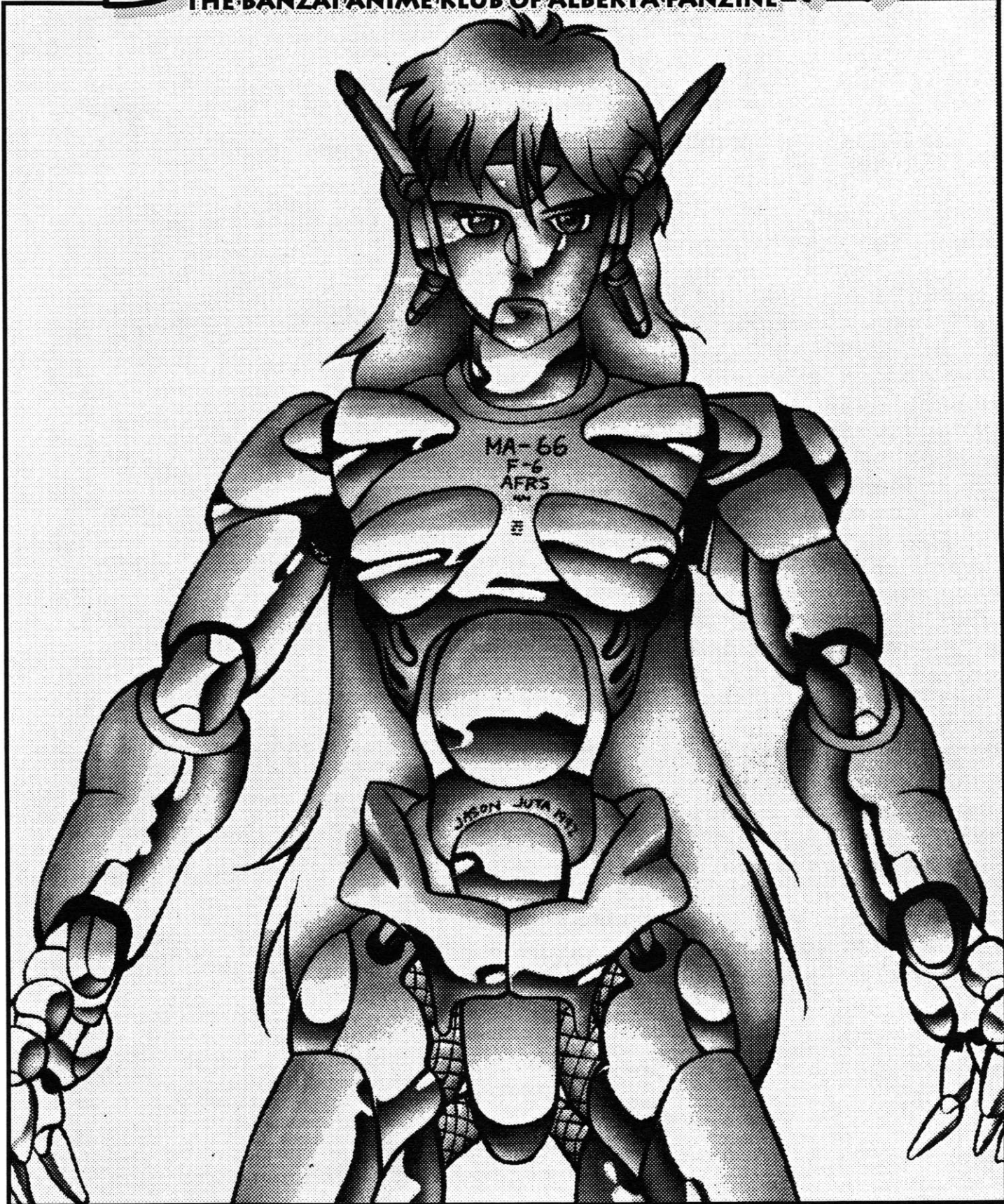
**Ranma
1/2**
Women's
Roles in
Japan

**How
to
Become
an
Otaku**



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A word or two from the editor...

Well, if you didn't know we were changing our layout, you must be quite surprised... I know this issue looks almost nothing like BAKA no Baka used to, but since I'm editor now, I decided to scrap the old look and go with my own personal style.

A lot of things have changed around here; many of the old regular features have been revamped or renamed, and I've managed to talk some people who don't usually do BnB articles into writing for my debut issue. I've also moved production almost entirely from the Macintosh platform to a Windows-based system, which means absolutely none of the old templates are employed in producing this issue.

However, some of the old features that have gone missing this issue will be back in the near future. "Manga, Manga!", "Channel BAKA", and a regular *doujinshi* feature will return in some shape or form; we just didn't receive any articles in time for this month's issue. How they will effect new features such as "Cram School" is a mystery at this point, but I'll figure it out eventually.

I'd also like to take a little space here to thank everyone who had any part in getting this issue off the ground... I don't want to print any names, in case I forget someone, but you know who you are. I will also thank Vlad for letting me take the reins here, and for working so hard on this magazine in the past.

Having drawn your attention to the new look, I would now like to ask you to forget it and enjoy the contents of this publication. Let me know what you think about this issue...



Cameron Cavers,
Editor, BAKA no Baka



BAKA no Baka **The Banzai Anime Klub** **of Alberta Fanzine**

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BAKA NO BAKA

THE BANZAI ANIME KLUB OF ALBERTA FANZINE

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J. Vanke
01/1993

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● **Anime news from the Internet**

● compiled by Dave Cruickshank



New Ranma OVA series!

A new *Ranma* OVA series is being released; it should be available late summer or fall. The first episode is titled "The Mind-Inverting Brooch". The character designs will be done by Nakajima Atsuko, who did designs for the television series and both movies.

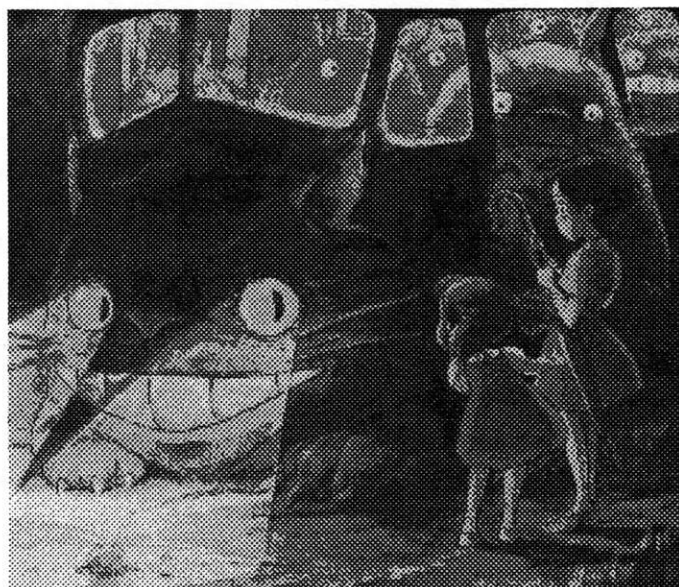
English-dubbed Miyazaki to be released

Kiki's Delivery Service was previewed at Washington State University in English. It will be a year before it is released in the US market. The dubbing was done by Tokuma Shoten Publishing's main office. Tokuma Shoten in Bellview, the American branch, will be doing a different dub, and it will be the one released. They also redid *Totoro*, voices, soundtrack and all, which has been used on airlines (mostly JAL) and should be released this summer.

Anime America and AnimEigo announce a special offer to all Anime America attendees!

To celebrate the Anime America Miyazaki Film Festival, AnimEigo will make available genuine production cels from *My Neighbor Totoro*, *Kiki's Delivery Service*, and *Porco Rosso* at special discounts. If you attend Anime America and watch one of Miyazaki's films, you will have the opportunity to purchase an original Studio Ghibli production cel for as little as fifteen dollars!

When you attend the convention, and watch one of the Miyazaki films, on your way out you can pick up a special sticker and stick it on your badge. Then go to the AnimEigo booth and pick out a Miyazaki cel. AnimEigo will give you a 20% discount on the first cel you buy, with a minimum discount of \$5 and a maximum discount of \$100. As they have cels starting at \$20, you could get a Miyazaki cel for as little as \$15. Supplies are limited to a first-come, first-served basis.



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•BAKA no Baka• Summer 1993.



Sailor Moon Returns!

Sailor Moon has another series starting - *Sailor Moon R*. This series begins with episode forty-seven. The "R" is for "Romance", and the keyword for the new series will be love. Although even in the current *Sailor Moon* everyone falls in love very easily (except for Ami), in the new series even the villains fall in love. As well, starting in episode forty-seven, there will be new opening animation sequence, plus a new closing song and animation sequence.

Anime America announces Guest of Honour for '94!

Anime America is proud to announce that Go Nagai has accepted the offer to be the first guest of honour at Anime America '94. Go Nagai is responsible for *Devil Man*, *Cutey Honey*, *Kuro No Shi-Shi*, *Mazinger Z*, and a myriad of other works as well.

Anime America holds Megumi Hayashibara concert!

Largely known in the United States for her voice acting (female Ranma from *Ranma 1/2*, Ai from *Video Girl Ai*, Pai from *3 x 3 Eyes*, Nuku Nuku from *Super Cat Girl*, among others), Hayashibara-san is one of the top female pop singers in Japan. For the first time, she performed a concert for her American anime fans, singing hits from her top anime related releases, and taking questions from the audience between numbers. The concert was free to all registered attendees of Anime America.



family and are liked by not only grade school kids, but also high school and college students, and even office workers. *Crayon Shin-chan's* manga (four volumes combined) have sold more than five million copies already.



Go Speed Racer, Go!

MTV is re-broadcasting *Speed Racer* at 3:58am MST weekdays. There are 52 episodes total, with about half of those composing multipart stories. This works out to about 38 stories. MTV is only showing about half of *Speed Racer*, because, unfortunately, some of the masters were destroyed. Streamline has also announced an all-new *Speed Racer* show next year, but it is doubtful that the new show is originating from Japan.

Kiddie anime gains popularity

With shows such as *Crayon Shin-chan* and *Kobo-chan*, there has been rise in the number of anime shows with little children (around five years old) as the main character. These anime shows are targeted at the





CRAM SCHOOL

By Victor Chan

How to Become an Otaku (North American Version)

(CRAM SCHOOL is a new feature that I hope to include in every issue. It is basically a capsule lesson on almost any topic of interest to our readers. In the future I hope to cover subjects such as the Japanese language, electronic equipment, drawing techniques, etc. For our first feature, Victor Chan has given us a quick lesson on how to become a true "otaku". I should mention that the word otaku is a formal way of addressing another person, but in Japanese popular culture, it is used to describe very fanatic fans of anime, manga, pop singers, and other pop-culture icons.) - CC

The Japanese word *otaku* is sometimes roughly translated to "fanboy". Perhaps to some extent analogous to Trekkies, er, Trekkers, otakus rarely garner as many evil sneers as do the former group. Here in North America, in fact, are many of those who do not understand why we watch animation and read comics of a foreign tongue. North Americans do understand the phenomenon of Star Trek and are thus justified in whatever positions they assume upon the matter. Being an otaku does not necessarily signify the possession of thousands of dollars of merchandise and equipment. There are many ways to assume the mantle of an otaku. Here then is a general discourse on how this may be achieved and through what means necessary.

First, and most important, is the aspect of interest and involvement.

These two traits are related. Interest, of course, must be honestly expressed by the subject. Hanging around clubs pretending to be interested just for the sake of popularity will not work. Façades like that just don't mesh with clubs. If you are really interested, you have to associate with other people, clubs and otakus associated with anime. Getting recommendations as to what to watch and contacts to obtain anime and manga is a step in the right direction. Ultimately, what you decide to like or despise is truly up to you. Involvement can stem from merely joining a local anime club to getting on a national computer network (Internet, CompuServe or GENIE) and discussing anime. It depends upon you how far you want to go and what you're willing to do to become an otaku. Pen pals are a great way to begin if there is nothing locally that can get started out.

Sources of anime and manga is the next important topic. It would be truly difficult to become an otaku if Japan was the only country you could obtain anime from. Fortunately, there are various stores throughout North America (many in the US, but few in Canada, unfortunately) that specialize from laser/compact discs to anime model kits. There are also many that are general anime merchandise stores

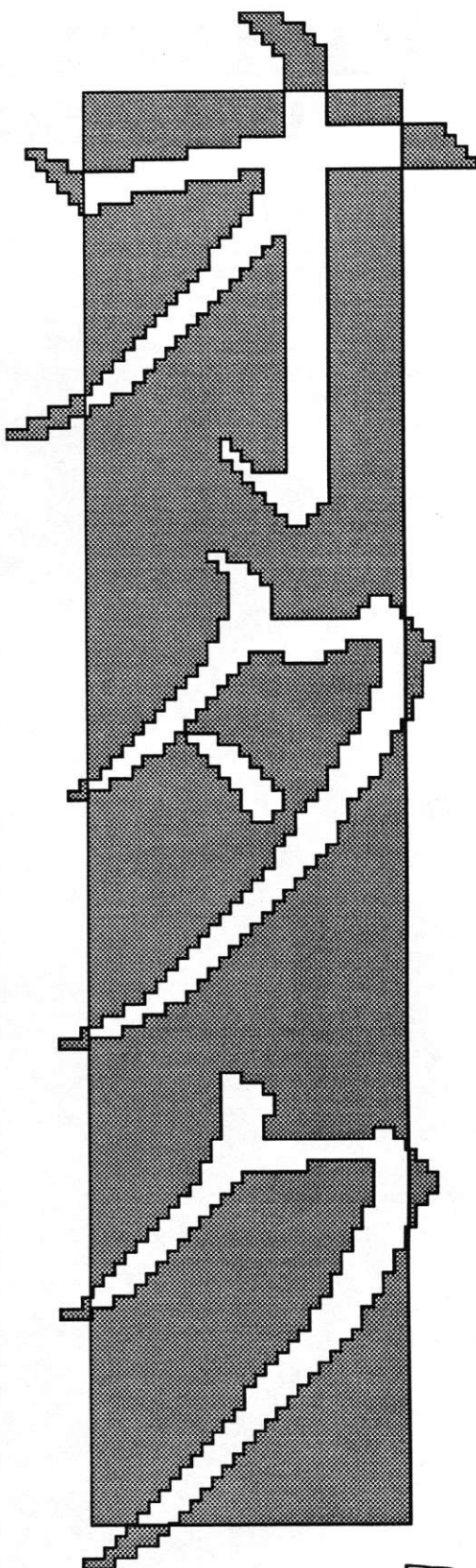


that carry more items than you can afford to lust after. The greatest sources would probably be in California. Of note, there is still a substantial Japanese population there, brought about by World War 2 internment camps. Subsequently, there is a Japantown in San Francisco, and I have discovered that there are many anime fans throughout the Bay Area. The two major North American anime conventions take place in California as well. Anime America, and the granddaddy of them all, Anime Expo. Going to either or both would help you along your way to becoming a true otaku. At either of the cons, there are useful seminars, multitudes of dealers and of course, a smorgasbord of anime to view. I cannot but highly recommend you to attend one of these major functions.

Money, of course, is the root of all evil. However, no one has said that money can enable you to have a great time, too! Money doesn't make the otaku - perseverance does. It's not unusual for an otaku to have in possession a large collection of manga, art books, mooks (movie books), compact discs, laser discs, video cassettes and other sundry items. Like a scholar cherishing his or her personal library so does the otaku cherish his or her collection. Such material items are not necessary but encouraged. For example, wouldn't it be easier for the scholar to own books and not have to go to a library to use its resources? Point made; you should try to be selective in what you plan to obtain. Become a specialist in one OVA, TV or manga series before you try and get everything in sight. A credit card may come in handy for those who are impatient with waiting for their mail orders. I'm not endorsing its use but merely suggesting an

alternative to the slow, tedious, risky method of money orders. If you are able to purchase these wonderful anime items I'm discussing locally, don't even speak to me about it!! Anyway, for those stuck in the Gobi desert, Edmonton or some such geographic void I advise the potential customer to check with other clubs, otakus or the BBB on the authenticity and level of service of the mail-order store. After watching more and more anime, you may discover to your chagrin that your simple B&W television and two-head VCR may not be up to snuff. Like the anime collection, more and better equipment is not obligatory for the otaku, but it sure is nice. For the curious, I use a 80/170 Watt amplifier with four speakers, CD player, dual cassette deck, 29" stereo TV, karaoke machine and two four-head VCRs. Some of my colleagues have even more impressive setups compared to my diminutive system. More advice: if you do buy, buy Japanese (I mean, made in Japan products, not licensed Japanese machines made in Singapore or any other Asian country. No slight is intended - the high quality products speak for themselves.) I usually find more reliability and higher quality with such products.

These, in my view, are the major points to consider to becoming an otaku. Being an otaku shouldn't set you apart and definitely not above the rest of humanity. Rather, because the otaku will (usually) be dealing with people, a manner of politeness and honesty should be adopted. You should be persistent in obtaining anime but not annoying. Use the best of resources (wisely - some don't), and otakuism shouldn't be far beyond your reach. Remember: excess isn't everything, but it certainly isn't bad.



KIMAGURE ORANGE ROAD TV EPISODE GUIDE — PART IV

By Vlad G. Pohnert

This is the final installment of the Kimagure Orange Road TV episode guide. Included in the last part was to be a complete song listing and a list of which CD each song can be found on... Due to lack of time, this part will possibly be done in a future issue.

And now, the final 12 episodes:

Episode #37 - "Orange Chivalry! Madoka Duel in Snow Storm"

Description: Kasuga is caught having a precognition dream of Madoka going off to a fight from Abcb. On the way home, Madoka runs into an old friend of hers, Oryu, who is running away from a gang called the Red Wolf. The next day, rumors of a gang terrorizing the neighborhood are going around. Hikaru talks to Kasuga and worries that Madoka will end up fighting the gang for Oryu's sake. Later, Madoka finds out that Oryu is being held by the gang at a building construction site. She decides to go rescue her even after Hikaru begs her not to go. On the way there she recalls the times she has had with Kasuga. Kasuga runs into her and tries to stop her, but ends up slipping off a bridge and falling into a small creek. Meanwhile at the building, the gang leader is beating up Oryu to persuade her to give up her territory. Madoka arrives and takes on the gang. Madoka engages the gang leader in a fight on a skateboard. After some impossible skateboarding on the buildings girders, Madoka ends up beating the leader, and forcing the gang to leave the neighborhood.

Episode #38 - "Kyouzuke Time Travel! Third Christmas"

Manga Equivalent: "Time Slip Christmas" (Vol. 5, Page 137)

Description: Kasuga, while decorating the Christmas tree, falls down. As Kasuga hits the floor, Hatta & Komatsu wish him a merry Christmas and tell him about the dance that night, and that he must bring a date. Kasuga tries to decide between inviting Madoka or Hikaru. He runs into Madoka and is about to ask her when Hikaru runs into his arms and thanks him for asking her. Kasuga takes Hikaru to the party while Madoka spends the night walking the streets alone. At the party, Kasuga is depressed, since Madoka is not there. He ends up falling down some stairs, which starts the whole cycle of falling off the Christmas tree again. This time he invites Madoka, but when he arrives at the party, Hikaru is there and runs off crying. Madoka runs after her and Kasuga decides to use his power to return to the morning again. The cycle once more repeats itself this time Kasuga invites both Madoka and Hikaru to the party. At the party, everyone thinks they see Santa in the sky, but it is actually Kyouzuke's grandfather.. Kasuga runs outside after then and is knocked down by the sleigh and awakes once more at the beginning of the cycle!

Comments: Obviously the Episode broadcasted at Christmas

Episode #39 - "Hypnosis to Madoka! Kyouzuke's Risky New Year"

Manga Equivalent: "Don't Put Me Under Hypnosis (Vol. 11, Page 67)

Description: Kasuga is dreaming of Madoka being his personal servant. After he awakes, his sister Kurumi tests her hypnosis abilities on him. Later at Abcb, Kasuga learns from Hikaru and Master that Madoka is going to her parents in America for the New Year. Kasuga goes over to Madoka's house, and finds her unconscious on the floor. He takes her up stairs and puts Madoka into her bed to let her recover. Later, after Madoka awakes, they have something to eat and Kasuga asks her if she really has to go to America. The discussion ends up talking about Hypnosis and Kasuga demonstrates the technique Kurumi showed him on Madoka. Madoka all of a sudden becomes his slave. Kasuga gives her several orders, which include massaging his back, cleaning his ears, and going to the market place with him. Later, He decides to try to get her to take a bath with him. As he waits in the bath for Madoka to join him, Hikaru shows up, and Kasuga gets dressed in the nick of time. Hikaru tells him about the story of the hypnosis she heard from Kurumi, and how she told Madoka earlier. Kasuga finally realizes that Madoka has been acting all the time!

Comments: At the end, everyone wishes the audience a Happy New Year



Episode #40 - "It's Hatsuyume! Jingoro the Monster Strikes Back!"

Description: The entire episode is a movie parody called "T.A.P. Gun," starring everyone. It features Kasuga as an ace pilot from America who comes to T.A.P. Gun's aid. Madoka is T.A.P. Gun's top pilot. Hikaru is the mother of a whole house of children married to Kasuga. Hatta & Komatsu are pilots under Madoka's command. Even Jingoro makes an appearance as a giant Godzilla-like-cat in this very funny and twisted story.

Comments: A very funny episode making fun of many elements from Top Gun and Godzilla! This episode gives a very humorous outlook on the Orange Road characters. A must see for all K.O.R. fans.



Episode #41 - "Immobile Madoka! Kyosuke's Wonder Watch"

Manga Equivalent: "The Strange Watch (Vol. 13, Page 71 & The Wake up Kiss (Vol. 13, Page 91))

Description: Kasuga, Madoka, and Kasuga are on their way to play tennis. Hikaru drops her tennis racket on the street and runs back to get it, stepping in front of a moving car. Suddenly time freezes, for everyone except Kasuga. It turns out that Kasuga's grandfather has stopped time with a special watch he has. Later, Grandmother gives Kasuga the watch, who goes off to continue to play tennis. At the tennis court, everyone decides to pair into male / female partners and have a payoff competition, with the winning partners kissing. Kasuga uses the watch to stop time so that he can make sure Madoka does not win and has to kiss Yuusaku. At one point, the watch stops working and Grandfather tells him he must rewind it, which he does. During the final match, he uses the watch, which freezes him! Grandfather tells Madoka it must be a spell and that it can be broken with a kiss. She is about to kiss Kyosuke when Hikaru jumps in and kisses him instead, waking him up. Later, Grandfather tells Kasuga that he wound the watch the wrong way causing the opposite effect.

Comments: The beginning has a short opening spoof to the Twilight Zone

Episode #42 - "Popular Madoka! Kyosuke Finally Declares!"

Description: Kasuga and Madoka are at a play. As they are walking home, a young girl runs up to Madoka and gives her some roses. At Abcb, Master and Kasuga are making fun of the situation, calling it love at first sight. Madoka recalls rescuing the girl, called Sumire, from a gang of punks. The next day, Sumire gives Madoka a scarf and mitts she knitted for her. Later at Madoka's house, Sumire hopes to stay with Madoka. Madoka, with the help of Hikaru, persuades Kasuga to have a talk with Sumire alone. During the talk, Sumire sets Kasuga up to make it look like he is assaulting her. Hatta, who happens to be outside manages to get a shot of this with his camera. The next day at school, the picture circulates like wild fire. Finally, Kasuga convinces Hikaru that he was set up and she arranges to have him meet Madoka and declare his love for her, to discourage Sumire. During a talk with the schools councilor, Kasuga leaves to meet Madoka. The whole school, it seems, runs to follow him. At an abandoned factory,

Hikaru has Kasuga declare his love for Madoka in from of Sumire. After Sumire spots Hikaru, she realizes it's only a setup, but Kasuga tries to seriously declare his love for Madoka. The school mob arrives and Madoka & Kasuga escape. Madoka asks Kasuga if he really was serious. The next day, Sumire is seen chasing after Hikaru.

Episode #43 - "Torn Heart Hikaru Chase me to Winter Beach"

Description: Hikaru has entered into a music festival and has signed up both Kasuga and Madoka. After they finally accept, she decides to call the band "The Pikarus". While everyone is practicing, Yukari shows up and she and the drum player have an argument which ends with her slapping him. Later, after Kasuga escorts Madoka home, he meets Yukari and ends up staying all night at her place watching TV. The next day, Hikaru asks Kasuga where he was all night, and he tells her he was practicing the drums. Later, Hikaru finds out from Kazuya that he was over at Yukari's all night. When she confronts Kasuga with this, he does not deny it and Hikaru runs off crying and yelling that she hates him. Everyone asks Kasuga why he lied to her. Madoka finally ends up slapping him and asks him that if nothing happened, why did he have to lie about where he was. Hikaru goes to the beach where the festival is to be held. Kasuga uses his teleportation powers to join her there. Hikaru tells him she is sorry to what she said to him, and, as Madoka arrives, Kasuga says he should have been more clear. Kasuga then grabs Madoka and they go running after Hikaru.



Episode #44 - "Taste Of Love? Kyosuke Valentine of Hell"

Manga Equivalent: "The Valentine Kid" (Vol. 12, Page 7)

Description: Kasuga agrees to help Madoka work at Abcb during Valentine's day. The next day, Kazuya unexpectedly switches minds with Kasuga and takes off. Kasuga (as Kazuya) finds out why Kazuya switched minds with him; Kazuya had to go to the dentist to look after a tooth ache! Kazuya on the other hand, is with Hatta and Komatsu, who are gathering Chocolate valentines. Back at the dentist's office, Kasuga uses his powers to run away to find Kazuya. Kazuya meets up with Hikaru who (seeing him as Kasuga) gives him a chocolate love shaped cake she has made for him with Yuusaku's help. As she is about to give it to him, all the chocolates he collected earlier fall to the ground angering Hikaru. She throws her cake to the ground and runs off crying, leaving Kazuya to be beat up by Yuusaku. Finally, in the end, Kasuga switches minds back with Kazuya, but not before Kazuya is beaten up by Hikaru for how he treated her earlier. Later at Abcb, Kasuga is treated to some hot chocolate by Madoka...





Episode #45 - "Good Bye Hikaru-chan! And There Were None!"

Manga Equivalent: "The Autumn Feeling Of Love" (Vol. 10, Page 67)

Description: Hikaru convinces Kasuga to do a diary exchange with her. At Abcb, Madoka invites them to her place to try out food for the new menu at Abcb. Kasuga notices that Hikaru is starting to catch a cold. Later at home, Kasuga wishes out loud to himself that Hikaru's cold would get worse so that she will have to stay home and he will be alone with Madoka. The next day at school, Kasuga is shocked to learn that Hikaru has passed away from the cold!! Millions of people come to her funeral and a city parade is even held in her memory! After, Hatta & Komatsu decide to study hard for Hikaru's memory sake, and Madoka decides to go to the United States. Master has Abcb torn down while Yuusaku leaves to become a hermit. Kasuga decides to try to use his powers to bring back Hikaru, but fails. Finally, "Death" visits him and tells him if he digs a tunnel through the mountain he is pointing to in 60 days, Hikaru will return. Kasuga agrees and starts. Suddenly, he awakes to find that his sisters and Grandfather have set the whole thing up while he was sleeping, to teach him a lesson. The next day, Kasuga is glad Hikaru is alive and well.

Episode #46

Manga Equivalent: "The Snow Sketch (Vol. 6, Page 29), A Romantic Night (Vol. 6, Page 51), The Two in a Snowy Night (Vol. 6, Page 73)

Description: Everyone is at a mountain resort skiing. Yuusaku tries to show off for Hikaru and almost ends up killing himself. Kazuya tells him telepathically that he will help him get Hikaru. That night, Kazuya uses his power to switch the door numbers to the boys' and girls' rooms. As a result, Kasuga ends up in the girls' room. As he is about to take a shower, Kasuga finds Madoka taking one! Madoka comes out and sees an almost naked Kasuga. As Hikaru enters, Madoka grabs Kasuga and they hide in the bathroom. Everyone then goes to the hotel's disco. Hikaru decides to return to the room where a now dressed Madoka and Kasuga are. Before Hikaru enters, Kasuga and Madoka escape from the window. While everyone is enjoying themselves at the disco, Kasuga and Madoka take a Gondola ride. Half ways up, the operator wakes up from sleeping and turns off the power thinking it is time to go home. This traps Kasuga and Madoka in the gondola. Kasuga tries to use his power to escape, but ends up breaking the glass. As it gets colder, he and Madoka huddle together under an emergency blanket to stay warm. Finally, Kasuga contacts Kazuya telepathically and they are rescued....

Comments: This story is a remake of the pilot OVA, which involves similar situations that take place while everyone is on a trip to Hawaii.

Episode #47 - "Feeling of Farewell! Search for Madoka's First Love"

Manga Equivalent: "Under the Tree of Memories" (Vol. 15, Page 143), "The Jealousy By Peeking" (Vol. 15, Page 165), "The Happening Kiss" (Vol. 16, Page 7)

Description: Madoka awakes a napping Kasuga under a tree in a park. She tells him she has come to wait for someone to whom she had made a promise to meet, six years ago. Kasuga finds out that this someone is her first love, who she had her first kiss with. Later at home, Grandfather hits a depressed Kasuga and sends him flying. When he awakes, he finds himself outside, where he runs into a small Hikaru and Yuusaku. He then finds out he has time slipped back to 1982! Later back at the park he runs into a young boy who is playing with a soccer ball. A gang shows up to beat up the boy. This results in the boy falling from a cliff to certain death. Kasuga uses his power to save him and finds out that the boy is actually a girl named Madoka! Kasuga tells her she should act and dress more like a girl. Meanwhile in the present, Madoka announces to everyone that she is going to be moving the United States. Madoka leaves to look for Kasuga and runs into Grandfather. Back in the past, Kasuga once again saves young Madoka from the gang. He takes her to a shop and ends up buying her a red hat. He then realizes it's the same hat he caught when he first met Madoka (episode 1). She ends up kissing him, and wonders if she will ever see him again. He tells her to meet him back here in about six years as she is leaving. Suddenly, Madoka arrives from the present....

Episode #48 - "Caught the Love! And Da Capo"

Manga Equivalent: "Parallel Boogie" (Vol. 10, Page 7), "Parallel Night" (Vol. 10, Page 27), "Parallel Hero" (Vol. 10, Page 47), "The Man Who Can't Return (Vol. 16, Page 26), "And Then. Da Capo" (Vol. 16, Page 45)

Description: Continued from last episode.... Kasuga realizes that Grandfather has brought Madoka from the present to him. Kasuga explains where they are and tells Madoka he is an ESPer. Madoka responds by telling him how funny it is that she has fallen in love with an ESPer. They both embrace. Kasuga asks if she is hungry, and runs off to get them something to eat. As he runs down the stairs (the same as in Episode 1), he trips and falls.

(continued on page 23...)

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CD jukebox

by Lester Yung

Macross: The Complete
Victor VICL-40031~33
Price: 7500 Yen (~\$75 US to order)

This CD box set should dispel the persistent fallacy that the music and songs used in the *Robotech* TV series were borrowed or adapted from the original Japanese series. With the exception of tracks 12 to 45 on the last disc and the karaoke collection, all of the featured songs and BGM (background music) compositions have been released before (The above descriptions for Disc 1 and 2 give the names of three previous albums).

The voice actresses for Misa, Mriya, and the "Bridge Bunnies" perform some of the songs on Disc 3; out of all of these non-professional singers, Mika Doi (Misa) gives the best overall performance with "In the Umbrella" (Track 8; Rating: 9). Of course, Mari Iijima (Minmei) supplies the vocals for all of her character's songs throughout the three CDs, and

Track	Track Description	Track Length	Average Rating
DISC 1			
1 ~ 20	Macross TV Soundtrack Vol. 1	37:47	8.1
21 ~ 45	Macross TV Soundtrack Vol. 2	36:50	7.5
DISC 2			
1 ~ 14	Macross Theatrical Soundtrack	43:43	9.2
15 ~ 25	Macross Karaoke Collection	32:24	8.5
DISC 3			
1 ~ 11	Other Macross Vocal Collections	35:32	7.5
12 ~ 23	Macross Previously Unreleased TV Compositions	10:34	7.5
24 ~ 45	Macross Previously Unreleased Movie Compositions	28:00	7.5
Overall:		224:50	8.0

MACROSS THE COMPLETE



Victor
VICL-40031~33

anyone who has heard "Do You Remember Love?" (Disc 2, Track 5; Rating: 10) will agree that she is a far better singer than her *Robotech* counterpart, Reba West. The BGM tracks are performed by The Healthy Wings Orchestra and are composed by Kentaro Haneda, a renowned composer and jazz pianist. On several compositions, he has managed to intermix contemporary instruments, such as the electric guitar, with orchestral instruments, resulting in some fast-paced and surprisingly excellent scores e.g. "Dogfighter" (Disc 1, Track 11; Rating: 10).

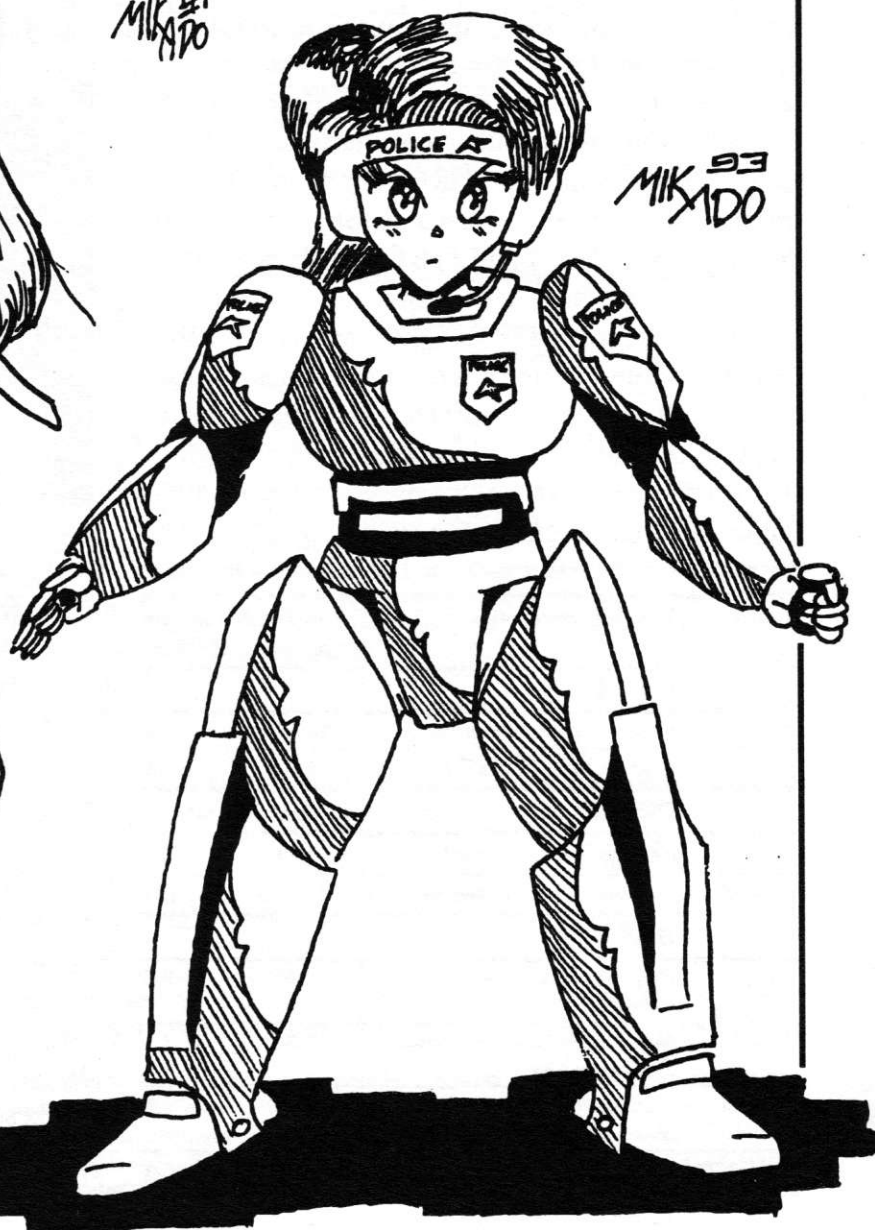
Ranging from light and bubbly to hard and menacing, these BGMs can be enjoyed by people of all musical tastes. Although "complete" is not an accurate description of this box set (several songs from previous albums and a couple of movie and TV BGMs are missing), it is close enough.



STUDIO



MIKADO



MIKADO

12





Role With the Punches:

The Changing Role of Women in Society as Reflected in Ranma 1/2

by Wolf Wikeley

A relevant look at the characters of Takahashi Rumiko, Japan's most popular female animator

*"Without woman / Earth would
fade and die / Without woman / Who
am I?" -Jon Anderson.*

We are a species divided into two halves. From the ground up, women and men are different from each other. Often, we get hung up examining physical differences. Sometimes this is enjoyable - many of the differences concern sexual physiology, and it's nice to know that usually those parts fit together quite well. Sometimes this isn't so pleasant, though - women can be made to feel weak by larger, heavier men, and men can be made to feel clumsy by smaller, more agile women. However, when we look at the way society has progressed, we must recognize that there are deeper differences - in personality, spirit,

emotion - that can play a far more important part in influencing relationships between men and women. To function adequately in society, not only does one have to be conscious of the physicality of one's femininity or masculinity, but one must also try to fit into one of society's preconceived roles for the appropriate gender. Different expectations have to be met if you are a man or a woman. Most critically, it is the trend of modern society to place women increasingly in roles and positions which acknowledge the certain fact that they are absolutely equivalent to men. This isn't the way things have worked for many years in many cultures, though, and we find ourselves examining a schism between old roles for women and new ones.

In Takahashi Rumiko's Ranma 1/2 series, we are presented with a number of shining examples of older and newer feminine role models. Quite evidently, this is a series intended for younger viewers, so one might wonder why one would want to analyze gender role issues in such a context. But I maintain that Takahashi realizes that there is no better forum for forwarding new social ideas than in the children's realm, for they will be the ones to reconstruct society in a number of years, according to the values they learned when they were still very young.

The most strikingly traditional character in the Ranma 1/2 series is, to me, Tendou Kasumi. As elder sister, she represents propriety, correctness, and reliability to Nabiki and to Akane, especially in the absence of their mother. She strikes me as a very sweet, kind, caring young lady - never does she appear upset, angry, threatening, or obscene. Always, she's punctual with traditional Japanese greetings, and she's wide-eyed and alert to discover anything a girl should find fascinating. Kasumi is never headstrong, never presumptuous, never aggressive. Qualities, I'm sure, that her would-be suitor Dr. Tofu finds quite enchanting, in his own highly traditional way. One problem, though, explodes itself into a milliard of confoundations in my mind. Kasumi serves. Truly, frankly, that is all she does. Her entire role is to be non-threatening, non-assertive, completely passive and accepting to any and all circumstances. Her tendency towards complacency makes her an effective inferior to the highly assertive men around her (Genma, Mr. Tendou, Ranma...). As such, however endearing her manner might appear, I must find it very dated, and from an egalitarian perspective, distasteful.

On the other hand, Kasumi's younger sisters are in no way inferiors, and could never be called complacent.



Nabiki is highly intelligent - perhaps the most intelligent character in the series. She uses this intelligence, coupled with self-assured assertion, to pursue her own needs and wants, rather than looking after those of other people. Certainly, in her manipulations of Kunou Tatewaki, she is the aggressor, and the dominant party. In a different manner, Tendou Akane is every bit an equal for Ranma, in his female or male form. While she's also intelligent, she uses other skills to prove her equality - and, usually, superiority. Wars of words come quite easily for her. Not only that, but she has a very uncommon penchant for physical violence, and a great measure of skill as well. When Ranma wants something, it has to be okay with her first. And if it isn't, he gets a fist, or, worse, a piece of furniture in the face. Even when she's not directly confronting whatever is troubling her, Akane still isn't afraid to release her anger, destroying many a brick in her doujou. I couldn't imagine Kasumi expressing such anger in any situation. She would simply and properly dismiss her own feelings so as not to cause anyone else inconvenience.

Which of these very different role models do we see Takahashi promoting, and which does she demote? How exactly does she show her societal judgements, now that her evidence has been clearly embodied in her characters? Kasumi is older than Nabiki or Akane, and as such she is certainly higher in position and rank. She deserves and receives respect. And yet, is our only perception of Kasumi the fact that she's sweet and supplicating? I think not; I think she also, in all fairness, seems quite stupid. She's not going nearly as far as Akane or Nabiki - her pleasant looks and pleasant attitude haven't taken her that far. Conversely, Nabiki's own pleasant looks, along with her assertive attitude, are regularly shown to be entirely profitable. And while Akane isn't always particularly nice to Ranma, Ryouga, or any of the guys who like her, she's certainly earned a considerable amount of respect from all of her fellows. I maintain that Takahashi has put Kasumi in a position demanding respect, and yet shown that perhaps she isn't as deserving of it as girls like Akane, to prove that the traditional way of acting

just isn't perfect. I definitely believe that Takahashi elevates Akane as a champion for all girls, calling for assertion and spirit, imploring them not to take orders and smile all the time, but to give some orders once in a while, and kick hard when people treat them unfairly.

There are still, of course, many examples of unfairness in society, along gender lines, that must be resolved. Takahashi shows children two ways to act, and in a way leaves it to them to choose their own role models. She uses similar strategies with male role models, I might add. Kunou, for example, is chivalrous, strong, traditional, and unforgivably dumb to boot. Ranma is conniving, cunning, sharp, and directly confronts his female side on many an occasion. For Ryouga's significance, we need simply think 'Men are Pigs'. Yet he's not unsalvageably stupid or lame, either. When I watch Ranma 1/2, despite the fact that it's a kids' show, I'm encouraged to look at my own perspectives on gender roles and expectations. I'm disturbed to find myself identifying most with Kunou, the stupidest and most traditionally male character of them all. I'm intrigued to find that I admire Shampoo - the best compromise of feminine dedication and violent self-assertion - the most of all the female characters. I'm willing to forgive myself, though, because I understand that men and women really ought to be kind to each other, and that such kindness should never be demanded, but always appreciated. What I truly worry about, now that I think optimistically about a new generation of girls inspired by the willpower of Akane and Nabiki Tendou, is this: will there still be any Happosais around to treat them like objects and degrade them, as is the all-too-common case today?



"A" is for Apple, "V" is for Victory Gundam

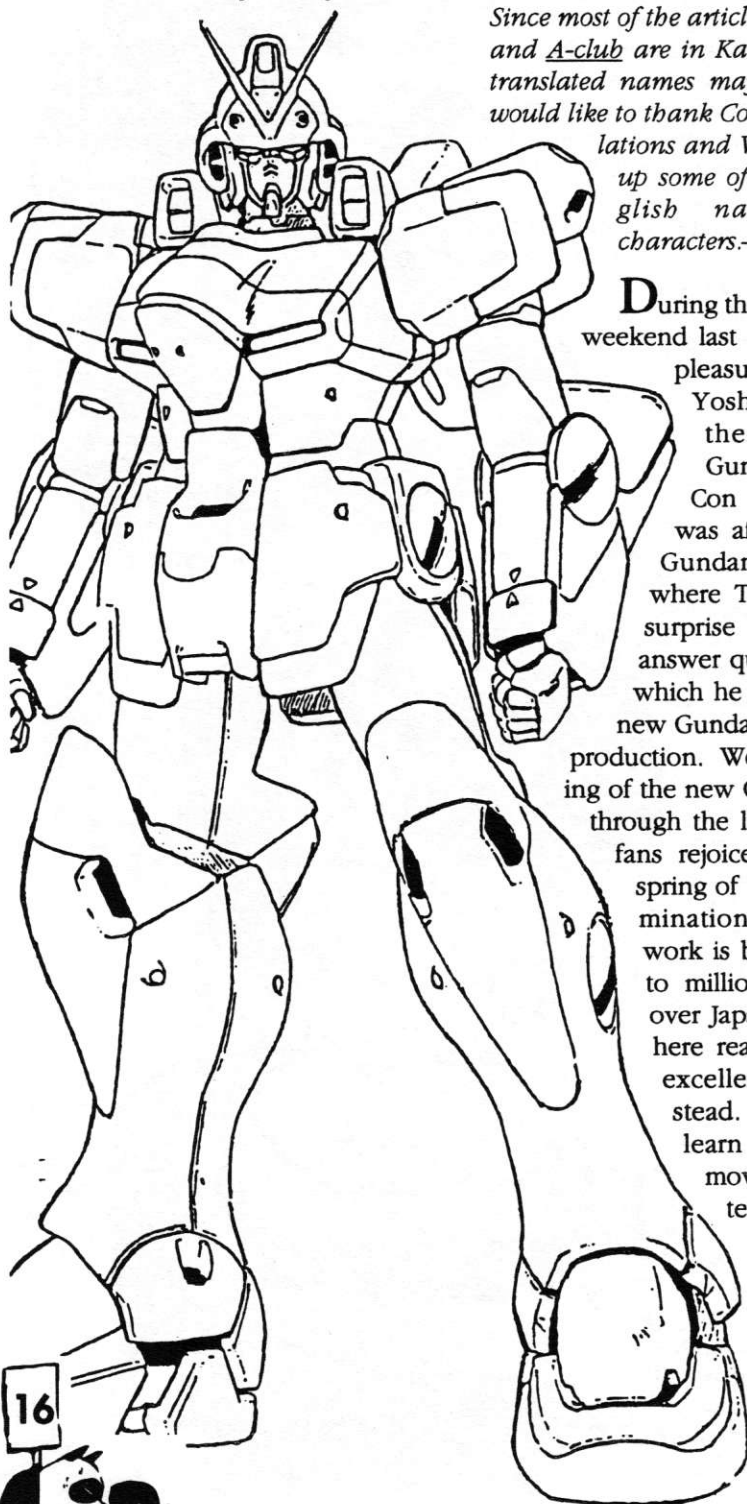
by Marcellus Wong
(translation by Cory Chaw)

Since most of the articles from Newtype and A-club are in Kanji, some of the translated names may be wrong. I would like to thank Cory for the translations and Vlad for digging up some of the proper English names of the characters.—MW

During the Fourth of July weekend last year, I had the pleasure of meeting Yoshiyuki Tomino, the creator of Gundam, at Anime-Con in San Jose. It was after one of the Gundam symposiums where Tomino made a surprise appearance to answer questions during which he revealed that a new Gundam series was in production. Word of the coming of the new Gundam spread through the land and anime fans rejoiced. It is now spring of '93 and the culmination of Tomino's work is being broadcast to millions TV sets all over Japan and you are here reading this most excellent fanzine instead. So, until you learn Japanese and move to that ten by ten studio apartment in Tokyo, this article will have to suffice in satisfying your Gundam information cravings.

V Gundam is set in U.C. 0153, thirty years after F-91. The earth has enjoyed many years of peace which have allowed the Earth Government to become stagnant and benign. The inefficiency and weakness of the Federates leaves space open for a new force to move in and take power: the King James Carlos* Empire from Side 2. Under the leadership of Queen Maria Amirez*, the New Empire spreads quickly taking over all that lies above the earth; sides, satellites, and asteroids, until all that is left to conquer was Earth itself. Since resistance is quite strong on earth, Queen Maria sends earthbound the central troops (or the Bespar*), the best troops in her army to subjugate earth's people. The Bespar devastate the earth leaving many dead, with the unexpected consequence of producing many orphans, who collect in the streets of the ruined cities. The people of earth began to revolt against the Empire, and what is left of the Earth forces join together to form the new People Liberation Army, but morale is low and the odds are insurmountable. What the people of Earth need is a symbol, the personification of strength and resistance against the Empire. What they need is Gundam.

V-Gundam is built by engineers and scientist from the devastated earth army to lift the spirits of the troops and citizens of earth. The Gundams of old are now legendary as guardians of the mankind; the designers want their suit to emulate this aura. The design of the suit is based on the principle of the Formula 90's, and the ZZ Gundam. It stands 13 metres (43 feet) tall, which means it is quite small and manoeuvrable like the F-91. The V-Gundam is made of three sections A, B, and C, which can separate and attack independently like



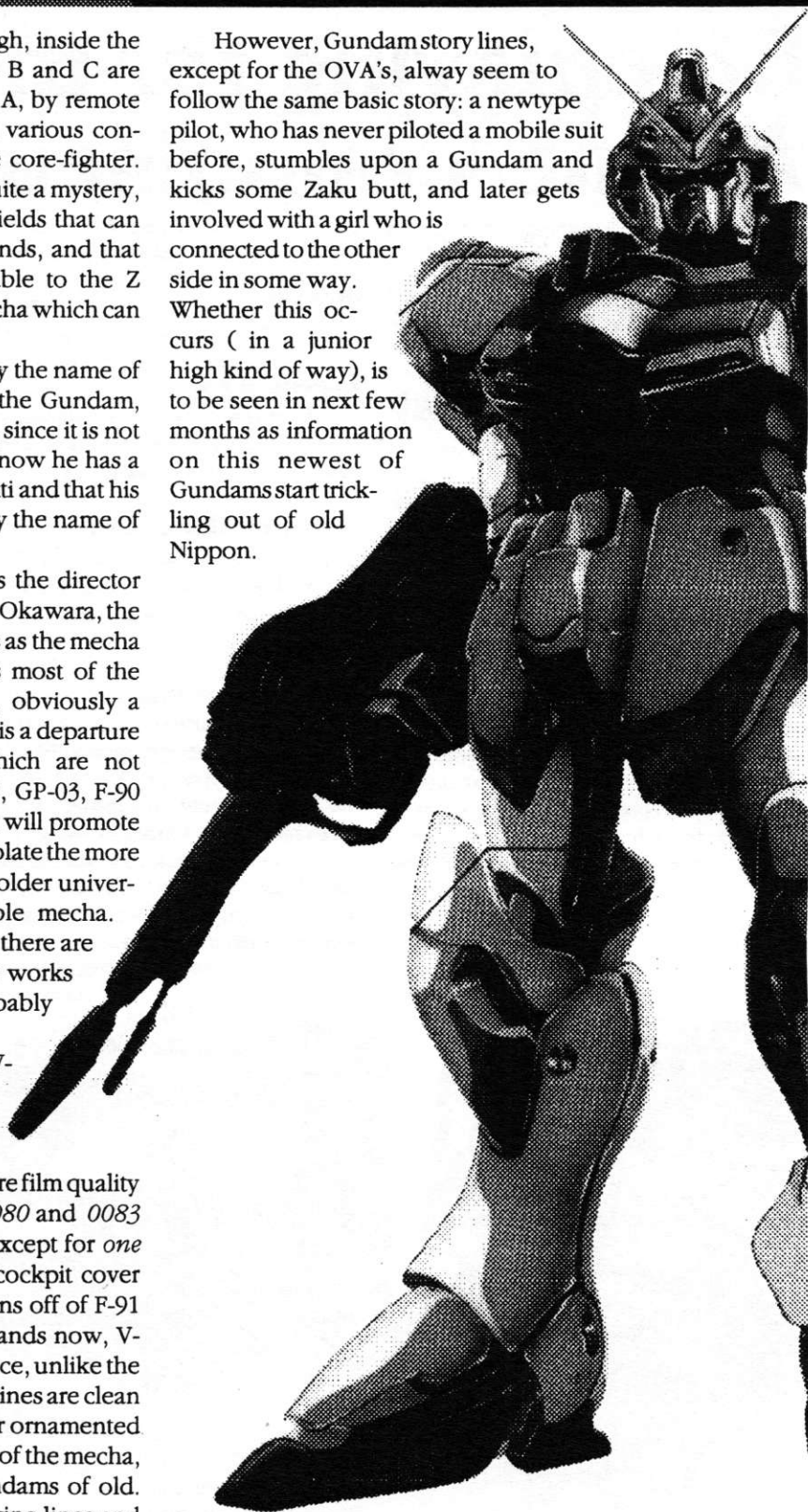
the ZZ. There is only space for one pilot, though, inside the A section, which is the core-fighter; sections B and C are controlled by computer on board the section A, by remote control. The three sections can recombine in various configurations to augment the capabilities of the core-fighter. The weapon system of the V-Gundam is still quite a mystery, but what is known is that it has two beam shields that can be positioned in front of the left and right hands, and that regular sized twin Vulcan cannons comparable to the Z Gundam are present within the head of the mecha which can be fired in the core-fighter mode.

The pilot of the V-Gundam is an orphan by the name of Uso, who is thirteen years old. How he gets the Gundam, only the people watching the series will know, since it is not in any of the articles printed thus far. We do know he has a twelve year old girlfriend by the name of Shahkti and that his main adversary is a twenty year old redhead by the name of Cronixle.

Once again, Yoshiyuki Tomino returns as the director with character design by Hiroshi Osaka. Kunio Okawara, the designer of the original Gundam RX-78, returns as the mecha designer along with Hajime Katoki. It seems most of the mobile suits in this series are transformable, obviously a gimmick to attract a younger audience, since it is a departure from the seven most recent Gundams, which are not transformable: the RX-93, NT-1, GP-01, GP-02, GP-03, F-90 and F-91. Economically, it may be wise since it will promote the greater sales of the toys, but it may in turn isolate the more mature fans (Gundam is famous for attracting older university audiences) who demand a more feasible mecha. These fans may not need to sulk though, since there are rumours that a new OVA series may be in the works along the line of 0080 and 0083, which will probably be more story oriented.

For now, Tomino needs a hit with V-Gundam; F-91 was not the ground breaking anime that it was supposed to be when production started five years ago. The animation was TV quality, to be kind, but not feature film quality like *Char's Counterattack* or the beautiful 0080 and 0083 OVA's. The mecha designs were satisfactory except for *one fault*: the F-91 had a Buick's grill where the cockpit cover should have been. This turned many anime fans off of F-91 before they had even seen the movie. As it stands now, V-Gundam has a good chance to be victorious since, unlike the F-91, V-Gundam has a rather good design. The lines are clean and are without the excess baggage of the over ornamented Sentinel Gundams. There is no grill on any part of the mecha, and gone are the large booster packs of Gundams of old. There seems to be a theme of smooth and curving lines and interesting matching triple boosters in the back, which I think is a nice touch. The youth of Japan should like the young age of the pilot, which also lends to a major departure from the other series.

However, Gundam story lines, except for the OVA's, always seem to follow the same basic story: a newtype pilot, who has never piloted a mobile suit before, stumbles upon a Gundam and kicks some Zaku butt, and later gets involved with a girl who is connected to the other side in some way. Whether this occurs (in a junior high kind of way), is to be seen in next few months as information on this newest of Gundams start trickling out of old Nippon.



Roleplaying for the Anime Connoisseur: Part IV

by Dan Ho

Dan reviews

Seventh Street

Games's

Mecha!

Publisher

Seventh Street Games.

Expenditures

The main book, a few D10, and lots of D6 are needed. A hexagon map grid and rulers are highly recommended.

Character Generation

Characters are more like game pieces, with both gunner and piloting skills. Experience points gathered from battle may be used to improve these skills.

Mecha Construction

The construction system is extremely simple, fast, and most importantly, relevant to the combat system.

Among the offerings are hull configurations (humanoid, surface, or aerospace vehicles); hull modifications (transformation, supermaneuverability); number of crew; system integrity (which determines the action points per turn); movement ranges and efficiencies (x inches per

AP); ranged weapons with variable range, damage, Rate of Fire, and battery linkages; missile options; hand to hand options (punch, kick, grapple, dodge, hand weapon, and energy weapon must all be purchased separately); armor (regular, heavy) and shields; force defences; and miscellaneous.

Five classes of mecha are available, each with its own minimum and maximum spending limitations in these categories.

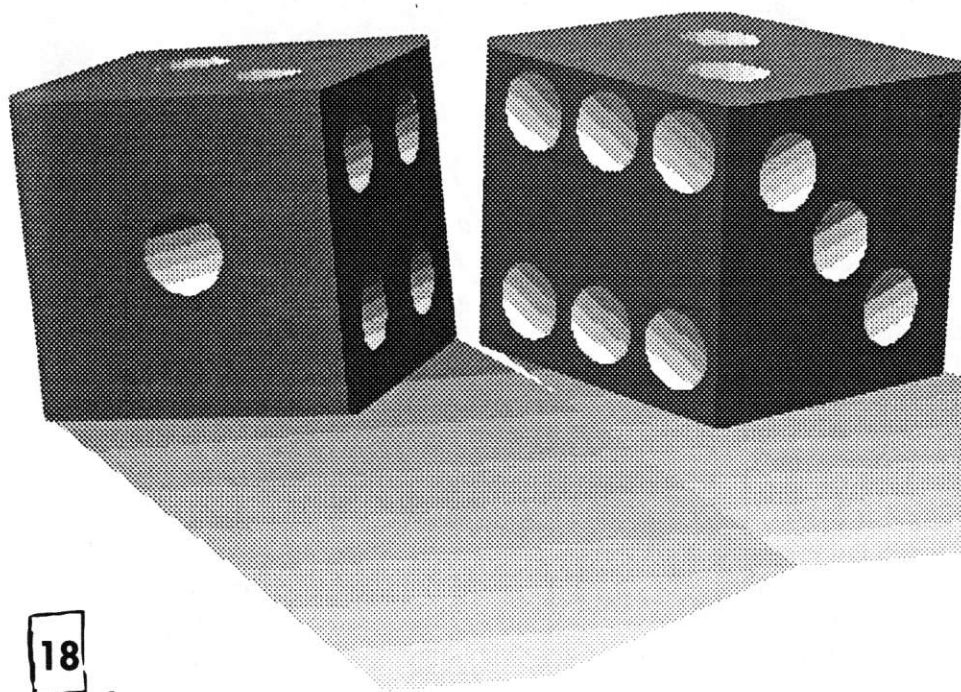
Action points (AP) are the most important part of the game. The more AP your mecha has, the more it can do, such as fire, dodge, move, etc. Armor and shields slow down the mecha, resulting in less efficiency. The cost to attack is generally 1 AP per 1D6 damage.

Combat System

The game works on a set sequence of six phases for each turn. Each turn has a variable time interval: it may span several minutes to a fraction of a second on an anime show, depending on the pace of action.

First is control phase in which the combating sides roll 1D10 to control the turn. Control is crucial, since it restores all action points to the controller. The losing side has to make due with the action points left over from previous turns, and can only defend. Any side automatically gains control if they lose two turns in a row. Second phase is the missile phase, in which missiles may be fired. In this phase and all others following, the entire phase is bypassed if the attacker can't or won't act.

Third phase is the movement phase, where the attacker can move as they wish, under their particular limitations. Fourth phase is the ranged weapon phase, in which beam rifles and cannons blare away. Only one burst may be fired, unless the weapon is connected to a battery or has multiple rate of fire. Fifth phase is close combat phase where melee and hand to hand attacks are performed. Phase four and five are mutually exclusive for any individual mecha; one can not be at ranged and close combat at the same time. Sixth is the bookkeeping phase, which is a useless phase for keeping track of events.



In a ranged attack, the attacker declares his target and rolls his gunner skill + modifications + 1D10 versus the enemy's pilot skill + modifications + 1D10. Hand to hand attacks use the pilot skill instead; if the defender does not spend AP to dodge or shield block, it automatically hits. Highest roll wins, with ties going towards the defender.

**...Mecha! is a simple
combat game that does
what it promises with
tactful simplicity.**

Damage

Damage takes place immediately once a hit is determined. The damage of the weapon (in xD6 fashion) is rolled against the target's armour + shield. If the weapon's roll is lower than the armour, no damage is done; if greater, the penetrating damage is taken from the vehicle's system integrity, thereby affecting the number of AP available. Vehicles are destroyed when system integrity equals or is less than zero.

If a six is rolled by one of the die when incurring damage, critical damage is done, causing the loss of 1D6 armour and a missile pod, plus a roll on the additional effects table. This is always traumatic, if not catastrophic; its use allows a lesser pilot and mecha to take out or cripple a superior opponent in as little as one hit. A shield block manoeuvre will block one critical hit; heavy armour does the same, but is destroyed doing so. Critical hit modifiers increase the likelihood of a critical hit (e.g., +1) but does not affect total damage; hand weapons and energy melee weapons do their damage this way.

Campaigns

The campaign rules follow standard wargame systems to the letter. A campaign is a series of game scenarios that are played out by the two opposing sides, each having different objectives, game length, terrain features, etc. A standardised bidding war scheme is used, where multiple players try to underbid each other's points values. The winning bidder then must spend those point values on his mecha and troops to fight the scenario.

Common war game terminology such as victory conditions and victory points are present. Winning may involve destroying the other side, destroying a certain individual, prevent occupation of certain territories, out lasting the enemy, or any other possible victory conditions. Twenty scenario suggestions are also included in the book to help the reader.

Support

There is only one supplement to this system, called "Spirit Warrior". This is a continuation of the Aztec Empire universe that occupies one third of the rules book. Combining mecha with Aztec and Mayan mythology, there is no rule additions present in this module.

Glaring Flaws

Mecha! has only two glaring flaws, but are very serious ones.

The first flaw are the rules inhibiting free-flow play, which are downright stupid. Doubling and tripling the AP cost for hand to hand combat while skimming and flying, respectively, increases cost of all attacks and defences beyond reason and forces overestimation of mecha performance during construction. Close range combat is suicidal for the attacker due to the likelihood of explosion; this renders melee combat useless in most situations. Characters with varying skills may not be purchased, meaning that anime shows are not permitted.

The second glaring flaw is the lack of resolution within the game. Spending for class sizes, AP ratios, and distance limits are restricted to a readily divisible point values, which totally defeats the entire purpose of having a flexible construction system. Skills, armour levels, weapon damage, and range limits also suffer from the same problem. For example, a 1D6 armour is one step below a 2D6 armour, yet the difference represents 50%. As a result, it is very difficult to combine anime universe together, since the performance differences can only be measured relative to another within the same series.

Minor Flaws

No melee combat parrying rules are present. No indication is given as to the "to hit" procedure for missiles. The provided information sheets at the back of the book is insufficient to provide relevant information of future updating. Rules tend to be scattered here and there in the book, though accessing them is very easy. Defensive actions are very expensive if you have a lot of

armour; this reduces the possibilities available for your mecha. The ranges of weapon are too great, causing problems for game tables smaller than an indoor sports arena; an exponential system would have been much better.

Anime Recommendations

As far as transferability from a series is concerned, Mecha! is far superior to Mekton II with respect to giant mecha. This game will accept most series, be it Mospeada, Mobile Suit Gundam, or Mazinger. Even Battletech has enough compatibility. Smaller mecha may be used also, but difficulties in differentiating performance and armour then occurs. Combining totally separate series together is not recommended, due to problems noted above.

Conclusion

This is a miniatures wargame and not a roleplaying game. As far as mechanics and action goes, Mecha! is a simple combat game that does what it promises with tactful simplicity. This is the game for you if you're concerned about getting straight to the action, yet still willing to spend some time to refine their basic package. On the other hand, if you're concerned about how you get there, then you may want to look elsewhere.

Next Issue:
Dan's
Mecha!-
based
Gundam
game!



BAKA no Baka Story Feature

ニンジャサイクロプス DIV

Ninja Cyclops DIV by Wolf Wikeley

The following is an excerpt from Ninja Cyclops DIV, the second novel in the Ninja Cyclops series. These novels are works of romantic fiction with a hint of intrigue and a hint of science fiction, tied together with a strong Japanese influence. Mecha and such abound, but carefully balanced with the real human issues I wouldn't want to lose sight of. To get to know the characters of Ryohei "Robbie" Reijura, Kara "Scarlet" Ohka, Sara Araki, and their companions, ask BAKA no Baka or contact wolf wikeley directly—WW

"I love you, Ryoheisama. I'm sorry I was slow to admit it. I've been blind and insensitive, but now I'm telling you the truth." Kara leaned towards Robbie and placed her lips on his, with pressure and intensity.

"B-But-" he tried to start.

"Shhh..." She silenced him with another kiss. "Don't talk any more. You'd only make a fool of yourself again."

Robbie nodded, put his arms around her, and returned her kiss, with something extra. She responded fully, and Robbie's eyes closed, his heart burning wonderfully. And then he reopened his eyes.

To realize, of course, that what he held in his arms beside him was the futon he'd borrowed from her, his lips pressed up against its fabric. He swore softly, confident that this would be the stupidest he would feel all day. And then he looked up and saw Kara Ohka glaring down at him, already showered and fully dressed in her uniform.

"What do you think you're doing to my futon, Robbie?" She asked crossly.

"Uh..." He wanted to say 'wishing it was you' but thought better of it. "You know as much as I do. I just woke up."

"Sure. YOU got six full hours of sleep. But I only got five - because of your damn tossing and turning and moaning! Now get off my floor, get up, get showered, and get ready; we've



only got forty-five minutes!" She stood with her hands on her hips and waited for him to comply. Which he did, obediently and hastily.

The DIV Team's test manoeuvres had been challenging and exhausting, so by the time they arrived at the lounge, Robbie, Sara, and Kara were fully ready to relax for the evening. The GYRO wasn't too packed at nineteen hundred hours, but even a crowded bar would have felt roomier than the DIV suits. They all passed by the bar to pick up some drinks, and then took a seat, Robbie sitting across from Kara, the latter sitting next to Sara.

"I've gotta say it," Robbie said after a few sips of his Pepsi. "I think there's a special shine in those unnaturally blue eyes of yours, Sara. And maybe just a little extra color in your cheeks... Oh, and it's getting brighter by the second." Robbie snickered, but not cruelly.

"Oh, stop it, Robbie," Sara appealed to him, blushing despite herself. "It's just your imagination."

"No, I don't think so. Let me see if I can figure it out... Hmmm... You're still on cloud nine because you got one of the highest ratings today. And of course because Denjiro Matsuda complimented you on it himself. Am I mistaken?" Robbie fixed his eyes on her in mock concentration. She couldn't help but crack up at his impression of seriousness.

"Uh... You got me, Robbie. I guess..." Sara turned away slightly, with a shyness that was all sincere. "But it's none of your concern anyway."

"Yeah, Ryohei," Kara spoke her part. "If you keep on prying into her personal business, I'm going to have to tell her some things about your own goofy love fixations. And you wouldn't like that very much, hmmm?" Kara's mildly sadistic smile just made her all the more beautiful in Robbie Reijura's eyes, but he decided it was time to shut his mouth.

"I see your point," he said to the red-haired girl. "So I won't dig any deeper."

"What a shame," Sara said, calmly and serenely, yet obviously with a hint of joviality. "If we'd had a chance to delve into your personal affairs, I might have been able to give you some very vital advice. But now I suppose we've missed our chance." With that, she smiled coyly and concentrated on her Pepsi.

Robbie thought about pursuing the point, but dismissed the thought with a shrug, and let his ears tune in the contemporary Japanese music playing in the background.

"So, Robbie," Kara began a few minutes later, bringing the black-haired pilot's attention back to the table. "How are your parents? I spoke with mother on the phone yesterday, and she said the Generals might be facing some rough times. Uh, if that's not too personal for you to talk about, I mean..."

"No, it's not too personal. I just don't know very much about it, Scarlet," Robbie replied. "Apparently mom's going to be getting command of the DIV team dropship, which'll mean she'll be spending quite a bit of time away from dad. I don't think they'll like being separated all that much..."

"I'd imagine not," Sara agreed. "I know if my parents ever faced such a situation, there's any number of things they'd rather do than split up. I mean, sometimes they act like they're our age when they're together. Sickening... But romantic in a way, too. After nineteen years they still treat each other specially."

"Yeah," Robbie mused, thinking about how he would dearly like to treat Kara. And that made him wonder again exactly what information Sara had for him. "So, Sara, are you finally going to give me this advice of yours or not?"

"Well..." She smirked; Robbie had seen her mother wearing a very similar expression on occasion. "It's not really formal advice. Just interesting bits of information a girl can pick up in the locker room. But it would really be unfair of me to talk about it." Robbie

pouted. "I mean it's classified for now, Lieutenant."

"Whatever you say, Sara. I just hate suspense."

About three hours later, the DIV trainees had become much more subdued, due to the hour and the constant rhythm in the background, which slowed in general as the night wore on. Robbie was trying not to stare longingly in Kara's direction, and wishing that his latest Pepsi would wake him up. Kara, for her part, was almost entirely ignoring Robbie, fixing her attention on the music video monitor or on somewhere else inside her mind. But Sara was looking a lot more relaxed; Robbie had learned years ago that the turquoise-haired girl tended to open up more in the later hours than in the day time. And since Kara was momentarily in her own world, Sara's attention went to Robbie.

"Robbie, could you answer some questions for me?" she asked.

"Sure, I'll try." Robbie wondered what she'd be talking about this time, as he raised his glass.

"How do you kiss someone? I mean really kiss someone?"

Robbie barely avoided spitting out the mouthful of cola, and almost choked. What a question to ask at a time like that! All the while, Kara still seemed to be drifting off in her own thoughts, heedless to the others' exchange.

"Uh..." He stuttered momentarily, but continued, since he wanted everyone to believe he was an expert. "Well, first you should make sure they want you to do it. Like you have to start off pretty close anyway, 'cause although it's really nice, it's not something you surprise someone with or force on someone... And then you move in even closer and put your lips on theirs... Being careful not to bang your noses together..."

"Well, darn it, Robbie, I could've told ya that much myself. I've seen my parents do it often enough. But what else is there to it? I've never tried it." She blinked at him, her long eyelashes brushing gently against the tinted lenses of her glasses.



"Just what the hell was that all about?" Kara finally asked of the two of them, as they stared blankly and momentarily speechlessly.

"Um, that is, you pull a bit, you know, with your lips slightly apart and stuff..."

"And then?" she asked anxiously. What the hell have they been spiking these damn Pepsis with anyway, he thought. And why won't Kara wake up to rescue me from this?

"Then you, uh, you gently touch your tongue to their lips, to let them know you want to take it a little deeper. You've got to be gentle, because you can't do anything more unless they want you to. And they won't let you play around with your tongue if they don't want you to..." He swallowed heavily as he looked at the turquoise-locked girl. "But I can't imagine any guy not letting you go further..."

"Oh really?" Sara asked, intrigued for a reason that was beyond Robbie. "I'll just have to try it."

And then she was kissing him. He tried hard to pull away, but her soft hands were at the sides of his face, and besides it felt marvellous anyway. The taste of Pepsi was on her lips, and they were slightly cold from the ice. The feeling was gentle yet overwhelming. And then her tongue was brushing up against his lips. Unable to keep his eyes open, Robbie was still completely aware of Scarlet Ohka's presence across the table, and despite the marvel of the kiss, he couldn't escape his devotion to Kara. Noting his lack of response, Sara pulled herself away.

"Just what the hell was that all about?" Kara finally asked of the two of them, as they stared blankly and momentarily speechlessly. Robbie desperately wanted the red-haired lieutenant to lash out and slap him in a wave of uncontrolled jealousy. But she didn't actually seem to care.

"Proving a point, Kara," Sara replied. Kara rose from her chair, slipped her jacket on.

"Well, you two can continue proving whatever you want, but I'm tired, so I'm out of here." There wasn't a trace of anger or jealousy at all in her voice. Quite the contrary - she actually seemed happy about what she'd seen. As if it made her more secure in some way to

see Robbie kissing another woman. That made him feel exactly the opposite way, and he glowered after Scarlet as she departed.

"You were wrong, Robbie," Sara said to him, sounding a lot more serious than just minutes before. "You stopped me. Why could that possibly be? Didn't it feel good?"

"Of course it felt good... You kiss... really well... It's just..." Robbie tried to collect scattered thoughts in an addled brain - the challenge of many a man's lifetime. "You're a nice girl, but right now I'm really kind of after someone else... We'd have to talk about this..."

"No, that's okay, I don't really need to talk about it, Robbie. I just wanted to let you know for certain what it felt like to have something offered to you - even something as wonderful as this - by someone you don't want it from. Get my point?" Something cold about her tone reminded him of her mother. This seemed a very different Sara from the one whose lips he'd been attached to.

"You... You mean about me and Scarlet, right?" The realization was no revelation to Robbie, just a different angle on facts he was trying to ignore. "You mean she feels that way about me, not because I'm not being nice, but because she doesn't want that from me, but from... Someone else?"

"Precisely." Well, he thought, I suppose she's proved her point, and in a way that's going to leave quite an impression. But what a way to do it!

"Okay, Sara, I guess I understand. I'll think about it on my own for a while..."

"Good," said Sara, checking her chronometer. "It is late, so I should probably be getting home."

"But tomorrow's our day off," Robbie pointed out.

"I know. But I'd like to get as much sleep as possible, and at the right time, so I can be productive tomorrow. I've almost got all the feelings worked out to express the foundation of my sculpture..." She rose from her chair. Robbie followed suit.

"I'll drive you home," he offered. She just smiled, and winked both eyes in agreement...



Coming this September!

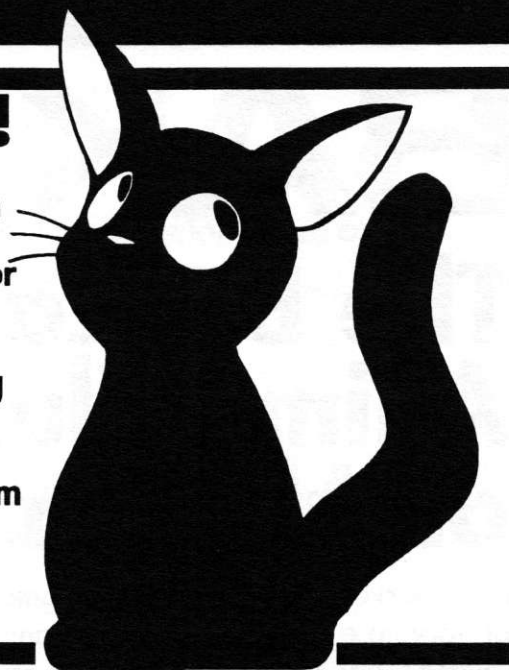
Wolf Wikeley's reflections on his recent trip to Japan

"Cram School" explains VCR and stereo equipment for the audio/video neophyte

Dan Ho outlines the rules for a Gundam game using the *Mecha!* system

Part 2 of John Brisson's Guyver translation (cont'd from spring issue)

...and much more!



KIMAGURE ORANGE ROAD TV EPISODE GUIDE cont'd from pg. 10

This puts him into a parallel world in which he does not exist, and no one recognizes him, including Hikaru and his sisters. He runs into Madoka at Abcb. Suddenly, a gang shows up, looking for Madoka. Madoka fights them off but gives up after Kasuga is captured. Madoka is taken to a school where she is whipped by the gang leader and then turned over to the guys to play with. Meanwhile, Kasuga wakes up after being knocked out and uses his power to save Madoka. They both escape on bike, but Kasuga falls off and ends up back in the world of the past. Grandfather sends Kazuya back to the past to bring back Madoka and Kasuga... The time is the present once more, where Madoka once again wakes a napping Kasuga underneath the tree in the park. She tells him she has come to meet with her first love. They kiss underneath the tree....

This concludes the Kimagure Orange Road TV episode guide. After the TV series ended, eight OVAs were released followed by the movie which one and for all concluded the love triangle between Kasuga, Hikaru, and Madoka. Since all eight OVAs and the movie have been released subtitled by AnimEigo, a descriptive guide to each will not be covered in this article except for providing the equivalent manga stores to the OVAs (The movie is not based on any of the Manga).

Finally, one last thing to note is that before the TV series, an OVA twenty-five minute pilot was produced. The pilot featured some of the characters with different voice actors!!

OVA	Title	Manga Equivalent Title, Vol. # & Page
1	Legend of the White Lovers	The Terrifying Legend Of The Winter Mountain (Vol. 11, Page 107) Horror Story (Vol. 11, Page 127)
2	Hawaiian Surprise	Hawaii, The Girls' Battlefield (Vol. 14, Page 127) The Everlasting Summer Beach Suspense (Vol. 14, Page 147) Hawaiian Mystery (Vol. 14, Page 169)
3	Am I a Cat or Fish?	I Turned Into A Fish (Vol. 17, Page 165) I've Turned Into A Cat (Vol. 14, Page 67)
4	Hurricane Akane	The Intelligent Suspect In Love (Vol. 7, Page 177)
5	Heat On Fire	The Happening In The Street Corner (Vol. 16, Page 85) The Adventure Of The Night (Vol. 16, Page 105) The Confession Of The Sad Love (Vol. 16, Page 125) Unintentionally The Cupid (Vol. 16, Page 145)
6	A Star Is Born	The Dreamy Stage (Vol. 16, Page 165) A Star Is Born (Vol. 17, Page 7) Heart On Fire (Vol. 17, Page 26)
7	Unexpected Situation	The Pretend Boy Friend (Vol. 17, Page 65) Just The Two In The Room (Vol. 17, Page 85)
8	Message in Rouge	The Message In Rouge (Vol. 6, Page 181) The Angel's Temptation (Vol. 7, Page 7)

I would like to thank Arctic Animation for their Subtitled Orange Road tapes which have greatly helped in making this episode guide possible.



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BAKA is a club dedicated to the promotion of Japanese animation (*anime*) and all related forms including manga, art, music, modeling, merchandise, etc. BAKA holds bi-weekly meetings at which club members have an opportunity to see both the latest anime, and old favorites. We also hold various other social events, including theme meetings and mini-conventions.

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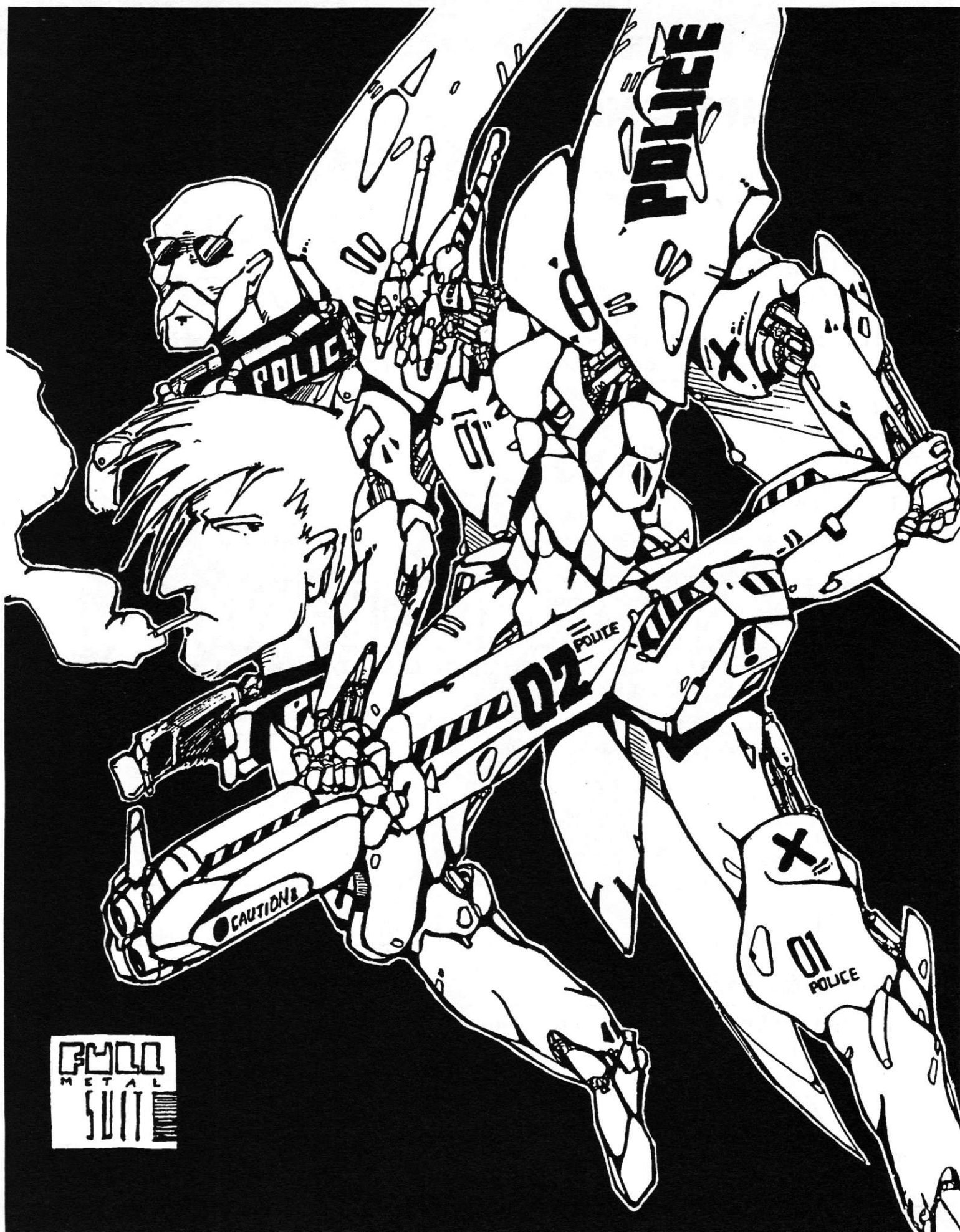
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